

SPRING'S STYLES PICTURESQUE AND PRACTICAL

The Programme of Fashions for the Coming Season Includes Frivolous Garments of the Watteau Period for the Youthful, Dignified for the Sedate.

The Fichu, the Wellington Boot, the High Collar, the Gaiter, with Full, Short Skirt—These Are Points Which the Smartly Dressed Woman Observes.

In the new programme of fashion there are two classifications, one the picturesque and the other the practical. The picturesque programme of this spring is to take the modes of the Watteau period for some of its models. I notice the allusion frequently in the short coats and wide skirts, the quaint little hats and the trimmings given to some of the indoor toilets.

The dinner frock seen recently has a Watteau rose wreath on the black velvet waistband. Each floweret is embroidered upon the velvet with silver, and has a bright vermilion heart. There are roses also upon the scalloped skirt hem, where the definition of the black velvet hem is seen again, looking very smart upon the

and at the back little silver head buttons, used as fastenings below as well as above the waist. When the full short skirt is worn out of doors, high boots are to be seen, with gaiters of buff or gray suede, and in some cases the boots are like those worn by men, substantial almost to clumsiness, but, needless to say, most becoming, nevertheless. Then there are the Wellington top-boots, also most becoming.

In the evening, to make the foot appear long and slender, as they were induced to look a hundred years ago, simple satin slippers are worn, with a modest little bow as a trimming, picked out with tiny beads, if such ornaments adorn the dress.

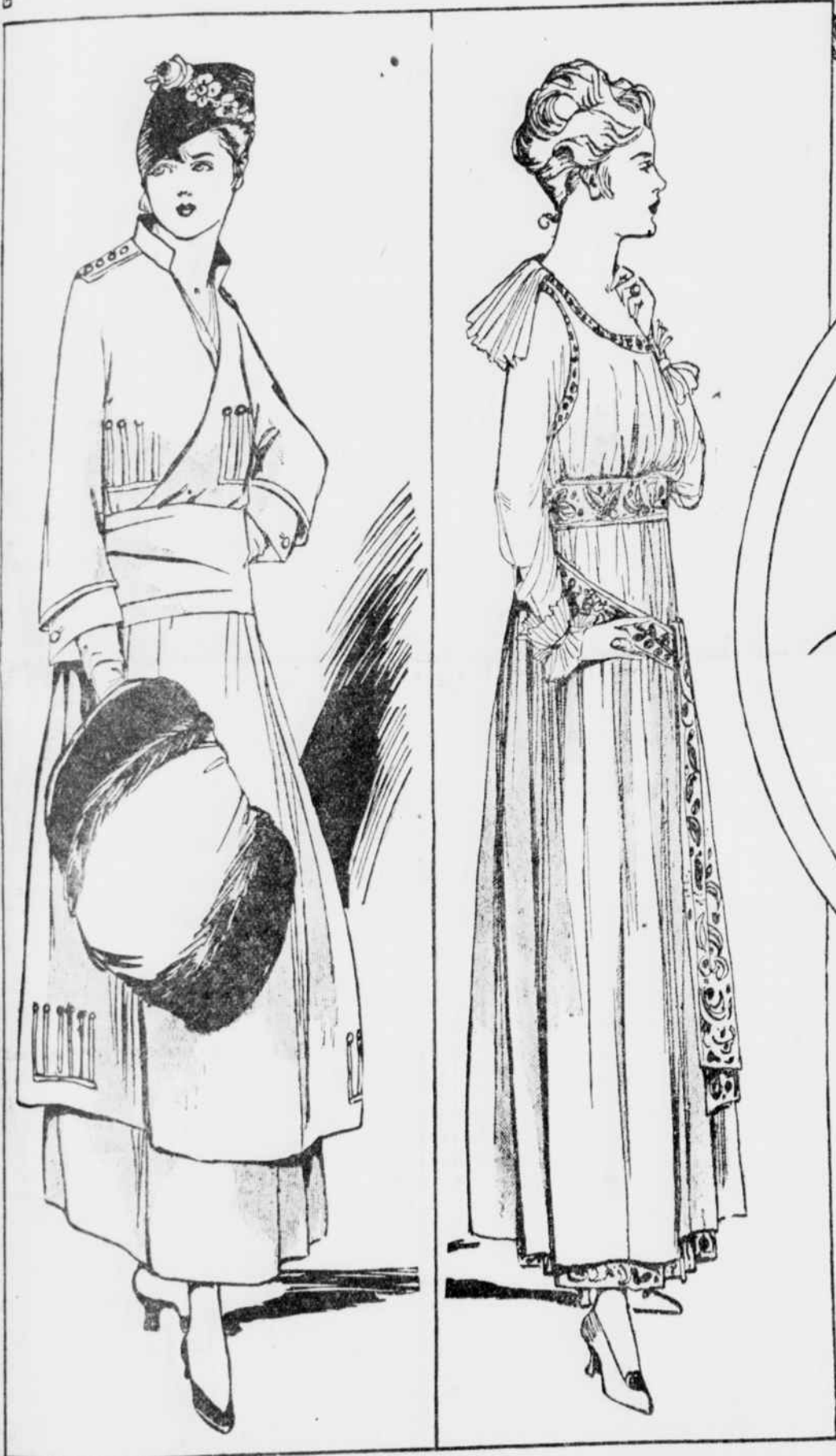


will be recognized directly it is seen. There was a mingling of gold and blue, bright green and rose pink in one of the ribbons I saw drooping from the waistline of a pretty little dark serge dress.

Black taffeta is to be worn again, and such shades as prune, tête de nègre and old gold are favorites, prune and tête de nègre in dress materials and gold in trimming schemes, and especially with black in braided designs.

The prevailing colors of a coat of this description seen the other day were malachite green, turquoise blue and a dull topaz yellow, and the dresses to be worn with it, for there may be always more than one,

must describe it. The frock, which was made of black nylon, was slipped on over the head, exactly like a nightdress, which it resembled in its trimming. For around the shallow sloped-out neck a ruffle of gold lace was set, and at the hem there were two little flounces to match. The waist was spanned by a gold tissue ribbon belt run through eyelet holes in the material, and above it laurel wreaths were embroidered. This Empire robe was in itself a complete toilet, and would be worn over a silk slip. The coat of Indian crêpe, which was to be put on above it, was covered with gold designs and inset with gold lace insertion. The hem was bordered with gold lace, and at the back



This tan velour cloth suit acquires dignity not only through its length, but also through its unusual elaborateness of line. The braiding is self-color, and tête de nègre velvet lines the low upstanding collar. Warm and richly glowing is the coloring of the afternoon frock, with the Japanese embroidery placed against a ground of rust red crêpe de soie. The attractive pleated collar is in gold net.

crisp white taffeta of which the skirt is made. The corsage is cut with a round décolletage which, like the sleeves and the top of the belt, is ruffled. Mousseline de soie fashions it, and it is simplicity itself.

As the new frocks are not only very wide, but very short, it is necessary that the belt should be adjusted with care. A short-waisted effect is more likely to prove becoming than a long one, for then the sense of proportion is gratified; whereas, otherwise, the outline looks drool and not pretty.

The picturesque models—and they certainly prevail—will appeal to the youthful, to whom they give a demure and charming air. But for the rest of femininity there are more sedate designs that are infinitely pretty, and in them the picturesque element need not be lacking entirely.

BLACK TAFFETA GOWN WITH GREEN CHIP-FON SLEEVES.

There is, for example, in my mind now a black taffeta gown, with a full and not eccentrically short skirt, worn with green chiffon sleeves hemmed with steel beads and a fichu to match, the ends of which, after having been brought to the back of the waist, are knotted and fringed with loops of steel beads. This for a white-haired woman whose chevelure is dressed à la marquise, has a very pretty effect. Another design, again made of taffeta—a material that is much favored in a Puritan gray shade—has a taffeta bodice with a bib and apron front of plisse white chiffon,

There is an idea that the fichu suits everybody, and it certainly is a device that only rarely fails to look becoming. But there are some women who never look more stately and picturesque than when wearing the Russian sleeveless coat, an evening dress adjunct of a moyen-âge aspect, hanging quite straight back and front. Made of something specially pretty in broche mousseline or a rich Oriental stuff, the characteristic fur border is added, and at the side where the garment is cut up there are connecting links of ornamental cord, or even of jewels.

It will certainly be a great change to wear the high, straight collar band, though whether its aspect of severity and the wrapped-up look it gives will please many women is a moot point. The charmingly pretty girl I saw in a wide circular skirt made of black taffeta, with a spiral trimming of narrow black ribbon velvet and a bolero to match over a high-necked white satin bodice, fitted closely to the figure, looked delightfully piquant.

But it is not given to every one to imitate the chameleon with such success, and I found this renowned designer evidently of the same opinion, for he showed me some charming dresses which had the soft and comfortable collarless corsage, though not so deeply cut as before.

The sash, tied loosely in the military manner, appears as the bright accompaniment of many a dark blue serge frock, and the colors are Algerian, rather than Roman. It is a subtle difference, but one that

Three charming hats are shown here in the circle, all small, and in each the distinctive characteristic is smartness. In the first the white dahlia with vermilion stripes curve gently into the black velvet of the turban. In the second militant are the porcupine mounts of tête de nègre on the tête de nègre velvet; in the third hat we have dull gold metal roses uniting the black velvet with the white fox.

One of the most charming of the militaire adaptations is this Russian green velour de laine, with its buff waistcoat braided in black and fastened with onyx buttons.

A cool, graceful tea gown of Nile green mousseline de soie, with hem of gold tissue winding about the lower portion of the skirt, and embroidered on bodice and sash in gold, is sketched at the left. Of the coat type, the second tea gown is of purple chiffon edged with dull silver galon. The broad crush girdle is of silver shot purple chiffon.

Pine green velvet is the jacket over the crêpe de soie dress in pale amber shown at the top of the page. The flowers and leaves appliquéd on the black fox bordered coat are of gold tissue.

in which permission there is virtue, were, firstly, one of dull black peau de soie, and, secondly, one of burnt orange crêpe, intertwined curiously with green metal threads. The crêpe dress was of the sheath order, as befitted its splendor, but the other was cloistral in its austerity, falling about the wearer in big folds and ending at the back in a widely spreading train.

When fur ceases to make an appeal, and it does temporarily recede from favor in the spring, returning when summer is at its height for an exotic season, we shall have ruffles of delicate mousseline and lace upon our indoor coats and on our severely tailor-made suits silk braid, used as a binding or a bordering. Both braid treatments are very favorite spring trimming methods.

THE PICTURESQUE HOUSE COAT.

The success made by the house coat is great, and not to be marvelled at, for this pretty little addition to a simple afternoon or evening frock makes all the difference between the commonplace and the picturesque.

There are sleeved and sleeveless versions of the design of the sleeveless order, made in a moyen-âge shape of fine green velvet, with an applique of gold tissue flowers and leaves, is bordered with black fox, and is worn over a frock of pale amber crêpe de soie.

Another charming design of quite a different character comprises so completely many of the most attractive features of the house coat and frock that I

were two large rosettes with lappet ends of black tulle, completing a picturesque and eminently wearable toilet.

That our frocks must be wearable is demanded now. Over-elaboration is not desired, and the merely pretty scheme that looks so tempting is weighed in the balance of practicability immediately, and refused if it be found lacking in suitability for present-time poses. That is the secret of the house coat's success. It is really useful and essentially charming.

In the background now, but ready for display the moment the winter sales are over, are the earliest spring fashions. I know of one great and well-esteemed designer whose first show takes place in a day or two, and others will reveal their coming designs in the same way in the very near future.

CIRCULAR SKIRT SUGGESTS CRINOLINE.

The circular skirt will make an impression upon those who seek for novelty, and its "flare" and shortness are so pronounced in some cases that the presence of a crinoline is suggested, though in reality there is only a soft petticoat beneath. But some of the overskirts are wired, and as their wearers walk there is a reminiscence of the movement of the crinoline. Surely, it will stop at that.

The modern designer is very clever and equally wise, and as he realizes the devotion of the modern woman to freedom and ease he contrives to secure the salient features of the crinoline model without its inconveniences.